

# MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



Vol. II., No. 2.]

SATURDAY, JANUARY 10, 1857.

[PRICE 3D.]

## Musical Announcements.

**FREEMASONS' HALL, Gt. Queen-st.,**  
Mr. GEORGE GENGE respectfully announces that his ANNUAL CONCERT and BALL will take place on TUESDAY EVENING, January 13, 1857.

Principal Vocalists:—

Madame Zafello, Miss Wells, Miss J. Wells, Miss Brougham, Miss E. Brougham, Mrs. T. Distin, Miss Poole; Mr. Kenny, Mr. Holmes, Mr. Ransford, Mr. H. Percy, Mr. Bartleman, Mr. T. Young, Mr. T. E. Williams, Mr. Morgan, Mr. Smythson, Mr. Shoubridge, Mr. George Perren, and Mr. George Genge. Solo Grand Pianoforte, Mr. J. G. Calcott. Solo Concertina, Mr. George Case. Conductor, Mr. J. G. Calcott.

Tickets, 5s. each, may be obtained at the Freemasons' Tavern; of Messrs. Duff and Hodgson, Oxford-street; Turner, Poultry; May, Holborn; Messrs. Bates and Co., Ludgate-hill; and Mr. Genge, St. Mary's-terrace, Walworth-road.

The Concert will commence at Nine o'clock; the Ball at Half-past Ten. Supper provided for One.

**MISS AMELIA BELLOTT (Soprano),**  
Mrs. EDWD. PAGE (Contralto), and Mr. EDWD. PAGE (Baritone), will sing at Mr. FARMER'S ANNUAL CONCERT, at Nottingham, on Monday, the 10th of January. Communications to be addressed to 154, York-terrace, Cheetham-road, Manchester.

**Mrs. EDWARD PAGE (Pupil of Garcia,**  
and Member of the Conservatoire di Musique, Wartburg), begs to request that all letters respecting Concert Engagements may be addressed to 154, York-terrace, Cheetham-road, Manchester.

**Miss AMELIA BELLOTT**  
requests that letters concerning Engagements for Concerts be addressed to 154, York-terrace, Cheetham-road, Manchester.

**Mr. EDWARD PAGE**  
respectfully desires to intimate that all letters respecting Oratorio or Concert Engagements must be addressed to 154, York-terrace, Cheetham-road, Manchester.

**ORGANIST WANTED, for St. Paul's**  
Episcopal Chapel, Kilburn. Salary, £25 per annum. Applications, by letter, to Mr. R. Peeke, St. Margaret's, Kilburn.

**To PROFESSORS of MUSIC and others.**  
—A Gentleman, with a first-rate tenor voice, and a knowledge of music, wishes for further improvement, and tenders his services for such object. —Address D. B. T., post-office, King William-street, City.

**Signor GUISEPPE CAMPANELLA**  
begs to inform his friends and pupils that the Classes meeting at his house, 2, St. Mary's-terrace, Maida-hill West, re-commence the 15th of January. Professors:—The Piano, Sterndale Bennett and Miss Van der Purin; Vocal music and Italian, Signor Campanella; Drawing, David Cox; French, Mons. Bourgeois; German, Herr Kokemuller. Prospectus, with the course of Study and the times of the Classes, may be had at his residence, or at Simmons' Library, Edgeware-road.

**To ALTO SINGERS.**—There is a VACANCY for a COUNTER TENOR in the Choir of Exeter Cathedral. Preference will be given to a Candidate who has served as a boy in a Cathedral Choir. For particulars, application may be made to Mr. Alfred Angel, organist, The Close, Exeter.

## PHILHARMONIC SOCIETY.

The subscribers and the public are respectfully informed that there will be SIX CONCERTS during the ensuing season, at the Hanover-square Rooms, on the following Monday Evenings:—April 20, May 4 and 18, June 1, 15, and 29. Terms of subscription, with a reserved seat, £3 3s. (tickets transferrable). Admission to single concerts, 15s. Conductor, Professor STERNDALE BENNETT, Mus. Doc. Subscriptions will be received, and tickets issued, by Messrs. Addison, Hollier, & Lucas, 210, Regent-st.

**BOROUGH OF LEEDS.**—Wanted, by the Council of the Borough of Leeds, PLANS, Elevations, Specifications, and Sections for an ORGAN to be erected in the Town-hall for this borough, and an estimate of cost not exceeding £4,000, exclusive of the case, with a full set of detail drawings necessary and sufficient for letting the work by contract. A sum of £150 will be awarded for the best set of plans. The Council will not be bound to employ the party whose plans obtain the prize; and the plans, elevations, specifications, and sections, for which the prize is awarded, shall become the property of the Council. Lithographed plans of the large hall may be obtained on application at the Town Clerk's office. Plans in cypher, accompanied by sealed envelope, containing the proper name and address, to be sent to the Town Clerk's office on or before the 31st day of January next, addressed "The Chairman of the Town-hall Committee—Plans for Organ."

By order,

JOHN A. IKIN, Town Clerk.

Leeds, December 5, 1856.

## CRYSTAL PALACE.—SATURDAY

WINTER CONCERTS.—The Ninth CONCERT will take place THIS DAY (Jan. 10th). Vocalist:—Madame RUDERSDOFF (her last appearance). Pianoforte, Mr. George Russell. Conductor, Mr. Manns. The Concert will take place in the New Music Room, on the garden side of the Centre Transept, adjoining the French Court, and will commence at 2 o'clock.

Doors open at 12. Admission, 2s. 6d.

**CRYSTAL PALACE ORGAN**  
PERFORMANCES.—Mr. HALLETT SHEPPARD will PERFORM on the PRIZE ORGAN of the Paris Exposition, by Bevington and Sons, TO-DAY; and after the Concert on Saturdays following until further notice.

## CRYSTAL PALACE.—Winter Season.

—On FRIDAYS, performances of Classical and Romantic Instrumental Music, by the Company's Band, take place in the Music Room, commencing at Two o'clock. The music at these Concerts consists of the Symphonies, Overtures, and other works of the great masters, and also new compositions by the living composers of England, France, and Germany, both for full orchestra, and various solo instruments.—Violin, Clarinet, Flute, Trombone, &c., executed by members of the Crystal Palace Band.

The Sixth of these Concerts will take place on

FRIDAY, JANUARY, 10th, 1857.

Programme:

Overture, *Clémence de Tito*, Mozart; Adagio and Rondo from the First Concerto for Clarinet, M. Pape, Spohr; Symphony No. 4, in B flat, Beethoven; Concert Overture, "On the Water by Moonlight," Schindelmesser; Romance for Violoncello, "La Dahlia," Mr. Daubert, Wolters; Scherzo, from *Midsummer Night's Dream*, Mendelssohn; Variations for Flute, Mr. Svendsen, Heilmeyer; Overture, *Robespierre*, introducing the "Marsellaise," Litolf.

AUGUST MANNS, Conductor.

## MRS. CLARE HEPWORTH.

Communications to be addressed to 84, Manchester-street, Manchester-square.

**MR. MILLARD (Tenore).**—Communications respecting engagements, &c., may be left either at his residence, No. 189, Regent-street, or at Jullien's Music Warehouse.

**MISS ELIZA HUGHES** begs to inform her Friends and Pupils that she has REMOVED to 111, Great Russell-street, Bedford-square.

## Musical Publications.

### HANDBOOK for the ORATORIOS, No. 3.

—ACIS and GALATEA. Arranged by John Bishop of Cheltenham. London: Robert Cocks and Co.—Of the first two numbers of this marvellously cheap series of the Oratorios we have already expressed an opinion. We consider that for excellence and cheapness combined there have never been published any musical works which can at all approach them. But a few years ago such an enterprise would have been laughed at as an impossibility. There would seem, however, to be no such word as "impossible" in Messrs. Cocks' vocabulary. They had astonished the musical world on frequent occasions with the results of their spirited undertakings, and their present achievement is one, which we believe, no other house in the world would undertake, much less accomplish. "The Messiah" and "The Creation" got up in splendid style for two shillings each! Who would now be without a copy of these grand works? "Acis and Galatea" (serenata) is brought out at the same price and in the same style of excellence.—*Nottingham Review*, Jan. 2, 1857.

London: No. 6, New Burlington-street.

### THE AMY ROBSART WALTZ.

By Langton Williams. This new waltz bids fair to rival the most popular waltzes of the day. The melodies are beautiful, it is arranged easy and well under the hand, and the title-page is the most magnificent we have seen. Price 4s.

### ADELE; or I Miss thy Kind and Gentle

Voice. By Langton Williams. Expressly composed for, and sung by, Miss Lascelles during her provincial engagements, with immense success. Price 2s.; free for stamps.

W. WILLIAMS, 221, Tottenham-court-road.

### SIR HENRY R. BISHOP'S CHANTS

(Five) in Vocal Score and Organ Part, are just published by Mr. R. Andrews, music-seller, Manchester, and forwarded, post-free, to all parts of the kingdom upon receiving 24 stamps.

Price 1s. 6d., by post, 1s. 8d.

### The MUSICAL DIRECTORY for 1857,

CONTENTS:

1. A useful Almanac, with Musical Data.
  2. A List of Musical Societies throughout the United Kingdom.
  3. The Musical Doings of the past year.
  4. Names of Professors, Music-sellers, and Musical Instrument Manufacturers throughout the Kingdom, with their Addresses, &c.
  5. Complete List of Music published throughout the Kingdom, between Dec. 1, 1855, and Nov. 30, 1856.
- The whole forming a most complete work of reference, invaluable to the amateur, professor, and music-seller.

London: BUDALL, BOSE, CARTER, and Co., 109, New Bond-street, and 29, Charing-cross.

## NOTICES, &amp;c.

Post Office Orders should be made payable to JOHN SMITH, Strand Office and addressed No. 11, Crane-court, Fleet-street, London.

Immediate attention is requested to the accounts which have been sent to subscribers. The arrival of subscriptions is not now announced by initials as heretofore. Receipts are forwarded by post, and those who do not receive acknowledgments by return, are requested to give notice of the neglect.

All remittances should be addressed to the publisher.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

Several communications stand over till next week.

ERRATUM.—In the twenty-sixth line of last week's leading article, for "derisive" read "decisive."

## THE MUSICAL GAZETTE

SATURDAY, JANUARY 10, 1857.

In our impression of the 20th December, our Manchester correspondent reported the absence of Herr FORMES from a concert of some importance which was given in that city, and for which the great *basso* had been announced. On the 19th of that month Herr FORMES was advertised to sing in *The Messiah*, at Exeter Hall, and as he was not forthcoming, Mr. THOMAS supplied his place. No reason was given for the absence of the truant artist, though it was whispered about that he had suddenly started for the continent; and the London public has been in a state of Egyptian darkness as to the cause of so precipitous a departure. We therefore reprint the explanation which, by the following epistle, has been afforded to the Manchester audience:—

(To the Editor of the Manchester Examiner and Times.)

SIR,—I should feel deeply obliged by the insertion of the following, as an explanation of my non-appearance at the concert given by Mr. C. Hallé in the Free-trade Hall, on the 17th inst.:—At two o'clock in the afternoon of Friday, the 12th, I received in London a telegraphic message from Berlin, requiring me to be in that city at the very earliest moment possible, in order to be present at the examination of my son. He is a student in the King's College, Berlin. By the laws of Prussia, every young man at the age of twenty must serve three years in the army; but, if he be a student, or of the nobility, he may, after passing through the college, submit himself to an examination, as a test of his fitness for an officer; and, in the event of being successful, he is liable to only one year of compulsory service. But, Sir, when the father of any such student is alive, it is absolutely requisite to success that he should attend before the military commission, in order personally to attest the identity of his son. This, Sir, was my position; and I need scarcely ask you, or the public, to believe that I was anxious to be present at the examination—which, I may add, must be gone through one year before the period arrives at which the students are liable to the conscription. I was compelled to leave London early on Saturday; all my time after receiving the message was engaged in procuring my passport and making other necessary arrangements; and I could not, I assure you, write personally to Mr. Hallé to explain and apologise for the disappointment I was necessitated to cause. But, Sir, I directed my secretary to write to that effect early on the Saturday morning. If he did not do so he disobeyed my express instructions, and I very much regret it. I can most safely affirm that by no wilful or avoidable act of mine would I have caused annoyance or disappointment to my friend Mr. Hallé; and I am too deeply sensible of the kindly warmth with which I have ever been received in Manchester not to desire, by all means, to avoid disappointing my friends among the public. I will only add that, by my presence in Berlin, I succeeded in securing for my son the one year's service only.

I am, Sir, very respectfully yours,

CARL FORMES.

Manchester, Dec. 29, 1856.

The blame, therefore, must have rested with the secretary, and we are sorry to hear that at M. JULLIEN's concert at the Free-trade Hall on the 29th, slips of paper were circulated amongst the audience, on which was printed a sibilatory invocation. Fortunately good humour and respect for the usual punctuality and good faith of the popular German *basso* prevailed over spite and ill-feeling, and the feeble efforts to get up a hiss when Herr FORMES made his appearance, were speedily drowned in a plauditory torrent. A fine specimen of malignity must that

man be who had the slips printed, and organised their circulation! He got his rebuke in the sounds of applause which rang around him, and which probably were anything but dulcet music to his ears; but the matter of disappointment at public performances on the part of renowned artistes requires general attention, and both *entrepreneurs* and performers will find it worth their while to adopt some settled plan whereby the wrath of the assembly may be appeased, and possibly prevented. Had Herr FORMES in this case obtained a reprint of his letter from the office of the *Manchester Examiner*, and caused it to be circulated amongst the audience at M. JULLIEN's concert, he would have "taken the bull by the horns," and have completed the efficiency of the explanation. The *Examiner* was probably not read, or the letter observed, by one half of the people who crowded to the Free-trade Hall the same evening, and it appears to us that if the apology or explanatory letter was of sufficient importance to insert in a public journal, it was at least equally necessary to anticipate any display of ill-feeling on the part of an audience which there is little doubt, comprised many of the disappointed on the occasion of M. HALLE's concert.

The managers of concerts in such cases, are also in some respect culpable. It would have been no difficult task for M. HALLE, at his concert on the 17th, to have candidly explained to his audience that Herr FORMES was absent, that no cause had been formally assigned for his absence, but that he felt sure from the remarkable punctuality and attention of Herr FORMES to professional engagements, that nothing but some uncontrollable circumstance had necessitated his departure, while the neglect to acquaint him (M. HALLE) with the cause of absence, must be attributed to some third party. There is a good deal of bulldog about the British public, and it requires a bone and some patting when anything occurs to irritate it, the aforesaid bone and patting being generally efficacious.



The following music has been performed at the Palace during the week.

By the band of the Coldstream Guards:—

Overture .....	Onslow.
Valse, "Fair Star" .....	D'Albert.
Selection, <i>L'Etoile du Nord</i> .....	Meyerbeer.
Quadrille on Popular American Melodies .....	G. Phillips.
Pas Redouble .....	Halévy.

By the Queen's private band:—

Part of Sinfonia, No. 7 in A .....	Beethoven.
Selection, <i>Silvana</i> .....	Weber.
Overture, <i>La Bayadere</i> .....	Auber.
Selection, <i>A Winter's Tale</i> .....	Hatton.
Chœur Prière and Marché, <i>Comte Ory</i> .....	Rossini.
Overture <i>Euryanthe</i> .....	Weber.
Quintetto (Op. 108).—Clarinet, two violins, viola, and violoncello (Messrs. Williams, E. Remenyi, Day, Vogel and Schröder) .....	Mozart.

By the band of the 1st Life Guards:—

March of the Royal Scots Greys .....	Verdi.
Selection <i>Il Trovatore</i> .....	Gungl.
Walzer .....	Levey.
Medley, "Irish" .....	Levey.

## Metropolitan.

## A NEW VOCAL ASSOCIATION.

At a meeting held in the Music Hall, Store-street, when above three hundred amateurs were present, the subjoined paper was read, as the basis of "The Vocal Association;" J. Rix, Esq., in the chair:—

"Among the various forms of musical association, chiefly intended for the pleasure and improvement of amateurs, which are found in London,



it certainly appears strange that nothing has yet been attempted in the way of attaining, with a large mass of voices, a high degree of excellence and refinement in the execution of such choral music as requires either no instrumental assistance, or at most an accompaniment of a limited and easily accessible description. It is almost unnecessary to point out the great store of music expressly composed for this style of performance by the older Italian, and the older and modern German writers. From these sources may be gathered an almost unlimited supply of compositions, both sacred and secular, in every variety of style, and possessing a very high degree of beauty and attractiveness. From the English school also a large number of works of this nature may be cited as distinguished for a remarkable, and indeed, in their particular style, unsurpassed amount of merit. It is as needless, also, to do more than refer to the exquisite effects producible with this species of music, when sung by large choral bands, which have been trained in intonation and all the varieties of light and shade, with the skill and patience necessary for the task. Everyone has heard, at least, of the almost fabulous marvels of this kind of perfection attributed to the choir of the Sistine Chapel of Rome. As a more familiar example may be mentioned, the band of vocalists who, with the title of 'The Cologne Union,' so lately delighted the London public during two successive seasons, by a style of singing which, though sufficiently common in Germany, was as entirely new as charming in this country. Associations of the same kind, indeed, under the name of 'Gesang-Verein,' abound throughout Germany. In Berlin, in Dresden, in Vienna, in Leipzig, they are found in the highest perfection. Scarcely any town, even of minor importance, is without its song association; while in the larger cities, such is the rank these societies occupy in public estimation, that the greatest musicians of the place and time have often been proud to enrol themselves among their number, to produce compositions for them, and to direct their rehearsals.

"There is surely room for singing associations such as these in England; most of all is there so in London. No voices are better than the English, and in no country more than this, is the love and knowledge of music advancing more rapidly among amateurs. The great number of choral societies existing throughout the country attests the general popularity of this species of performance; the excellent voices so plentifully to be found, and the wide spread of the art of 'singing at sight.' The practice in choral societies, however, is too generally confined to one class of society, and their cultivation, almost necessarily, too much limited to the attainment of the mere accuracy and force required for oratorios and other large works expressly needing orchestral accompaniment.

"Extremely little has yet been done in England towards realising the beautiful and extraordinary effects derivable from large bodies under a perfect state of discipline. With the view of removing this defect, a large number of the ladies and gentlemen who assisted at the performances given by Madame Goldschmidt at Exeter Hall have formed themselves into a large vocal association, on the model of those already referred to. Its constitution will be framed to render it, as far as possible, acceptable to all classes of society; and its practices, it is hoped, will be found equally instructive and agreeable. At its rehearsals, the celebrated compositions used by the German Associations will be gradually introduced, together with many others less known by Italian and English writers. These will be practised with the most exact and scrupulous care; and it is confidently expected that, in this way, a Singing Association will ere long be established in London, which will rival, if not excel, the best on the continent. In order still more clearly to define its objects, the projectors of the Vocal Association wish to be distinctly understood that it offers no kind of substitute for the preliminary labours of the singing master; but, on the contrary, that all who wish to join its practices should have had some instruction in singing, and have gained, at least, a tolerable facility in what is called 'reading at sight.'

Moved by J. Davis, Esq., seconded by J. Butterworth, Esq.: "That the report now presented to the meeting be received as the basis of the Society to be named 'The Vocal Association.'" Carried unanimously. Moved by J. Lowe, Esq., seconded by C. Jaques, Esq.: "That this meeting fully concurs in the sentiments laid down in a prospectus for the formation of a large Vocal Association, and will pledge themselves to do all in their power to promote its success."—Carried unanimously. Moved by G. Greay, Esq., seconded by J. Teede, Esq.: "That the best thanks of this meeting be given, and are hereby presented, to Jules Benedict, Esq., for his great kindness in attending this evening, also for his willingness to accept the very arduous and responsible duty of conductor to the Vocal Association, and the members of the chorus take this opportunity of recording their admiration of his zeal and ability at the performances given by Madame Goldschmidt at Exeter Hall."—Carried unanimously. M. Benedict, in accepting the important position of conductor to such an association, declared his determination to carry out the principles necessary to the proper establishment of a society,

which, he hoped, would one day occupy a very high position in the musical world; but to enable him to do so the whole of the members must co-operate with him, and in truth they must "do all in their power," even to the making some sacrifice in time and personal convenience. Such was the case with the "Cologne Union"—nothing was allowed to stand in the way of their attendance at rehearsals, or attention to their duties when rehearsing; so he hoped would be the case with the ladies and gentlemen who had pledged themselves to such a course this evening, and if they were faithful to their promises he did not doubt the result. Mr. William Lockyer was then unanimously called upon by the meeting to act as secretary, and Mr. J. Rix as treasurer. The secretary announced that there were 200 subscribers to the association.

A provisional Committee was appointed by the meeting to carry out the intentions of the association. The rehearsals will commence the second week in January, 1857.

#### SACRED HARMONIC SOCIETY.

ON Friday the 2nd instant, the final Christmas performance of *The Messiah* was given, the principal vocalists being Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, and Mr. Thomas. Madame Clara Novello surpassed herself, more especially in "I know that my Redeemer," ending with a shake *pianissimo*, of the most exquisite beauty. Mr. Sims Reeves was in admirable voice, and delivered his part with his accustomed vigour and purity. Miss Dolby was also in good voice. The chorus sang better than at any preceding concert of this season. Mr. Costa conducted.

#### CRYSTAL PALACE.

The following is the return of admissions for six days, from January 2 to January 8:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Jan.	2	.. 1,207	567	1,774
Saturday	"	3 (2s. 6d.)	.. 391	1,167	1,558
Monday	"	5	.. 923	189	1,112
Tuesday	"	6	.. 666	150	816
Wednesday	"	7	.. 809	409	1,218
Thursday	"	8	.. 499	129	628
Total		..	4,495	2,611	7,106

#### MILITARY MUSIC.

A COMMITTEE, consisting of Colonels Eyre, Crutchley, Raymond, and Farren, now sitting at the Horse Guards, to investigate and report on the most judicious system that should be adopted for the outfit and maintenance of the messes of dépôt battalions, is likely to be employed on the arrangements for establishing the new Military Musical School.

#### WELSH CALVINISTIC METHODIST CHAPEL BUILDING FUND.—

ON New Year's Eve, John Owen, Esq., delivered a lecture on sacred music, at the Hall of the Young Men's Christian Association, Aldersgate-street, to a very numerous and respectable assembly of ladies and gentlemen connected with the Principality of Wales, who feel an interest in the promotion of evangelical religion in the metropolis. The Welsh Calvinistic Methodists have, within the last eighty years, raised by voluntary subscriptions upwards of £1,000,000 for church building purposes, and in that period they have erected and kept in repair no less than 800 chapels. Recently they erected a chapel in Nassau-street, Soho, and another in Wilton-square, New North-road, by which a debt of £4000 was incurred. Last year about £300 was collected towards the liquidation of the debt, and there is also a sum of one hundred guineas annually derivable for the same object, as the rent of a freehold house connected with one of the chapels. The object of the lecture was to raise funds in aid of the same praiseworthy undertaking. The chair was taken by the Rev. John Mills, a gentleman who has obtained much celebrity by his missionary zeal, his travels in the Holy Land, and his able and interesting lectures on Palestine. The reverend chairman having briefly explained, in the Welsh language, the object for which the concert was given, introduced Mr. Owen, who, partly in Welsh and partly in English, deli-

vered an eloquent address on the origin and progress of sacred music. In very beautiful and impressive language, he pointed out the beneficence of the Deity in so constituting man as to give him a taste for this divine art. God, had he wished otherwise, might have so formed our senses that they would have been to us as many sources of pain as they are now instruments of gratification and enjoyment. He might have made everything we saw loathsome, everything we touched a sting, and everything we heard a discord. Instead of this, however, everything in nature was calculated to minister to our happiness. The lecturer then proceeded to show that not the least means of happiness was the heaven-inspired art of music which had so often relieved the heavy-hearted, soothed the sorrowful, animated the brave to heroic deeds, and enabled the humble worshipper to lift up the voice of praise and thanksgiving to that Great Being who gives us all things bountifully to enjoy. Having glanced rapidly over the early history of sacred music (following those indications given of its use in the Old and New Testaments, and with which our readers are familiar), the lecturer came down to the period of the Reformation, when metrical psalmody was introduced into this country, and attributed this happy circumstance to the persecutions of Queen Mary of bloody memory, which had the effect of exiling many Christians from this country, and acquiring abroad that knowledge of this divine art which was not then attainable at home. There were, he observed, three kinds of sacred music—oratorios, anthems, and hymn tunes. The most sublime of these, and that which required the greatest amount of skill was the oratorio, which consisted in the selection of passages from Holy Writ, and having reference to principal events recorded therein, without scenery or action. Handel and Haydn were instanced as successful composers in this department, and some critical observations were made in reference to their respective performances. Anthems and hymn tunes were next referred to, and their respective beauties and adaptability for devotional purposes ably elucidated. The programme, which was, with one exception, in Welsh, was varied and select, and the illustrations were given with great effect by a very numerous choir, consisting of members of three Welsh congregations in the metropolis. Mr. Owen presided at the harmonium, and Mr. William Davis acted as conductor.

**DEATH OF SIGNOR CRIVELLI.**—It is with deep regret that we have to announce the death of Signor Crivelli, which took place on Wednesday, Dec. 31st, at his residence, 71, Upper Norton-street, Portland-place. Signor Crivelli came to England in 1817, with his father, who was engaged as the principal tenor at the King's Theatre. Since that time he dedicated himself to the profession of teaching singing, and directly acquired a great name, which he maintained, with increasing reputation, up to the moment of his death. Since the foundation of the Royal Academy of Music, in 1823, he has been the principal professor of singing at that institution, and almost all our present singers have been his pupils. Signor Crivelli has also written a method of singing, "*L'Arte del Canto*," which is considered the best work extant. He leaves behind him a celebrated name in the profession, and he was beloved and esteemed by all who knew him.

**THE ZOOLOGICAL SOCIETY OF LONDON.**—In the year 1856, the visitors to the gardens have amounted to 344,096, presenting an increase of 29,094 over 1855. The number of animals now living in the menagerie is 1440, and the collection is undoubtedly more interesting and more valuable than at any previous period.

The seventh season of Mr. Charles Salaman's amateur choral meetings has commenced. At the Meeting on Wednesday last Weber's *Oberon* was gone through. Mendelssohn's *Elijah* is to be performed by the amateurs on the 28th instant.

At one of the concerts of last season, Miss Sherrington sang "*Vive la Marriage*," with such brilliancy and spirit that one might easily imagine the young lady had wedlock in prospect. Helen Sherrington is now Madame Lemmens. M. Lemmens is a distinguished Belgian critic, and an esteemed Professor in the Brussels Conservatoire.

SOME of the gentlemen in the accountant's department of the Great Northern Railway Company have formed an amateur company under the name of the Great Northern Dramatic Society, and on Tuesday evening enacted *Hamlet* and the farce of *Raising the Wind*, both of which were very creditably embodied.

**ITALIAN OPERA IN THE PROVINCES.**—Arrangements have just been made by Mr. Beale for the production of a series of Italian operas at Liverpool, Manchester, Newcastle, Edinburgh, Glasgow, and Dublin, during the months of February and March. The troupe of artistes will include Madame Grisi, Monsieur and Madame Gassier, Volpini (the new tenor), Lorini, Tennant, Formes, and other singers of the highest reputation. Amongst the operas already selected for representation will be the *Don Giovanni*, *Les Huguenots*, the *Trovatore*, and the *Traviata*. In the last-mentioned production Madame Gassier will essay for the first time the character which has hitherto been supposed to belong to Piccolomini alone. The band and chorus will be chosen from those of the Royal Italian Opera and Her Majesty's Theatre.

#### CHORAL SERVICES

##### ST. PAUL'S CATHEDRAL.

	CHANT.	SERVICE.	ANTHEM.
Jan. 4. 2nd Sunday after Christmas.	M.—Crotch in A and G. E.—Turle in D.	Aldrich in G. Attwood in F.	"Thou O God art praised in Sion" } Greene.

##### CHAPEL ROYAL, ST. JAMES'S.

	CHANT.	SERVICE.	ANTHEM.
	M.—Crotch in A. E.—Attwood in E.	King in F. Sanctus in D. Dupuis. Commandments Callah. King in F.	"The heavens are telling" } Haydn. "Sing praises" } Croft.

##### ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

	CHANT.	SERVICE.	ANTHEM.
	M.—Woodward in D. E.—Goss in C. Elvey in C.	Boyce in C. Elvey in D.	"Lord, for Thy tender mercies sake" } Farrant. "When the Son of Man" } Kent.

##### TEMPLE CHURCH.

	CHANT.	SERVICE.	ANTHEM.
	M.—Humphrey in C. Norris in C. E.—Parcell and Nares in A.	King in C. Sanctus, Gibbons & Beethoven. King in C.	"Awake up my glory" } Wise. "The people that walked in dark- ness" } Handel.

##### LINCOLN'S INN.

	CHANT.	SERVICE.	ANTHEM.
	M.—Haydn in B flat. E.—Dupuis in E.	Tallis and Barrow in F. Hayes in E flat.	"In Jewry is God known" } Clarke "Sing O heavens" } Whitfield. Kent.

#### Theatrical.

**MARYLEBONE.**—The Marylebone pantomime is well worth a visit. The harlequinade is one of the best of the season. The pantomime is entitled *Tit, Tat, Toe*: goodness knows *why* it is so denominated. The introduction carries us as far back as 1471, to the days of Caxton, the father of English printing, and is very poorly constructed, there being a great lack of point in the dialogue, and far too much "pantomime" business. The best scene in the early part is the dream of Caxton and his chief



printer, to whom is revealed in the background the perfection to which printing will arrive in centuries to come. Steam-presses are seen in full work, postmen are rushing in for parcels of newspapers, and ragged urchins are shouting "Daily Telegraph," &c., &c., in high excitement. The harlequinade has the rare advantage of a good clown (Paul Kellno), a clown that talks glorious nonsense, and keeps the stage alive the whole evening. His brother Henry, a "sprite" of excessive stature, is very agile, and much less obtrusive than those confounded sprites generally are. His evolutions with a huge ball in one of the scenes in the harlequinade are particularly clever. The ball is "kept rolling" in the air for an extraordinary length of time, and dances round him as if it were alive. Some of the transformations are excellent. The Royal British Bank and Lord Ernest Vane are the only "topics of the year" that are introduced, if we except the perambulator nuisance, and the fun rests with Clown and Pantaloon, who keep it up with the utmost spirit. The Harlequin (Mr. Saunders) is good. The Columbine is light, but not pretty. Harlequina is altogether superfluous.

#### ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Poultry Show, 10.

Crystal Palace Concert, 2.

Saturday Evening Concerts, St. Martin's Hall.

MONDAY.—Monday Evening Concerts, St. Martin's Hall, 8.

Crystal Palace Poultry Show.

TUESDAY.—Mr. George Genge's Concert and Ball, Freemason's Hall, 9.

Crystal Palace Poultry Show.

Mr. Thackeray's Lecture on *The Four Georges*, Marylebone Institute, 8.

WEDNESDAY.—Crystal Palace Poultry Show.

FRIDAY.—Crystal Palace Instrumental Concert, 2.

SATURDAY.—Crystal Palace Concert, 2.

#### Theatres.

##### PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Upper Gallery, 6d.; Lower Gallery, 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Stalls, 5s. Private Boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2 2s.—Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price at all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6 commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6. commence at half-past. Half-price at half-past 8.

#### Reviews.

"O PRAY FOR THE PEACE OF JERUSALEM."

"THE HYMN OF PEACE."

"HARK TO THE MERRY BELLS."

FESTIVAL ANTHEM.

"MY TIMES ARE IN THY HAND."

By THOMAS LLOYD FOWLE.

"O Pray for the peace," is entitled a "chorale, or short anthem." It bears no resemblance to a chorale, though it is a decidedly short anthem. At the commencement of the second line, Mr. Fowle should not have omitted the third, an essential part of every common chord.

The "Hymn of Peace," written for the Day of Thanksgiving for Peace, is a weak production, and weak in treatment. The assignment of a solo to each voice of two bars' duration is unnecessary and ineffective.

"Hark to the Merry Bells" consists of a very short duett, a very short chorus, and a short solo, and a particularly short chorus, which last—by the way—is composed of the same succession of harmonies as is employed in the conclusion to the "Hymn of Peace."

The Festival Anthem, "Praise the Lord," was composed for the General Thanksgiving for the Sebastopol victory, and is a piece of greater length than any of the foregoing. It embraces a solo, duett, trio, chorale, chorus, and a funeral march, which funeral march, let us remark, has done duty in another of Mr. Fowle's compositions, already reviewed in this journal. Any reader who chooses to refer to page 272 of our first volume, will find that part of this march reminded us of "In my cottage near a wood," a melody for which Mr. Fowle would seem to have an affection, since the next piece we have to notice,

"My times are in thy hand," commences with the second half of the first strain of that antique ditty. It is a short solo, duett, and chorus, forming a "hymn for New Year's Day," and its merit—if it has any merit at all—lies in its extreme simplicity.

We have not been able to avoid noticing, at the back of one or two of these pieces by Mr. Fowle, some most favourable criticisms of his compositions on the part of various papers; and we should be almost failing in our duty to Mr. Fowle, did we not caution him against the trash that is written by nineteen musical reviewers out of twenty. If Mr. Fowle wishes to puff his own works, and to gull the public by means of criticisms, in which no musical person would put any faith, well; but if he takes the opinion of the journals he quotes as the true estimate of his pieces, and of his qualifications as a composer, the sooner he allows himself to be undeceived the better.

#### Provincial.

DUBLIN.—PHILHARMONIC SOCIETY.—His Excellency the Lord-Lieutenant (President of the Society) will honour the second concert of the season with his presence on the 14th instant.

MANCHESTER.—The inhabitants of this northern metropolis have verily been for the last three weeks music mad. It is not too much to say that Manchester must have been spirited indeed to have supported such arrangements even as worthily as it has been done. We have already recorded the fact that a "musical fete" on a very large scale had been announced, and that it has carried out most spiritedly is only just what might have been expected from the reputation of the parties engaged. Amongst other high-sounding announcements, the "Festival of Scottish Music," under the conductorship of Mr. Julian Adams, formed a prominent feature. These performances were to a

certain extent interesting, though not of a character to do much towards elevating the musical taste, the instrumental selections being varied by the vocal efforts of the Misses Henry and Mr. Crawford. A host of performances by the interesting *troupe* of juvenile instrumentalists, under the direction of Dr. Mark, have been features of increasing curiosity, the exquisite violin playing of Master Beard having been the theme of general commendation. *The Messiah* on the evening of Christmas-day was a regular cram, indeed the hall was unreasonably full; Miss Sherrington's rendering of the soprano music causing great difference of opinion as to its merits. We are quite willing to admit that where executive brilliancy is especially requisite, this lady has especial claims to attention, but we venture to remark that more depth of reading, more grandeur of conception is requisite, ere the young, and certainly promising vocalist can do full justice to the undying works of the immortal Handel—nevertheless we must do Miss Sherrington the justice of recording the fact that great painstaking was quite evident. Of Madame Amadei we cannot speak in the highest terms, as regards oratorio music. We opine that this lady is more particularly an operatic, or general concert vocalist. We strongly recommend Mr. Charles Braham to adhere more positively to the text when attempting the music of this prince of oratorio writers: assuredly he will not lose admirers by this caution. Any interference with the familiar phrases—now known almost universally—will be sure to raise the same feelings of objection as in the present case. Mr. Weiss was, as usual, truly great in all he undertook. And now, passing over the "Monday Concerts," and other matters of comparative unimportance, come we to the presence of M. Jullien and his "unrivalled band." Whether the term announced is intended to intimate individual or collective excellence, one thing is quite certain, viz., that the standard of excellence is far from being of the usual exalted nature. Great force and precision is remarkable, but delicacy and taste are certainly *not* predominant characteristics. The selections performed were of the usual order; and of course we were favoured by the presence of Messrs. Crescendo, Grandcrash, Con Furio, and Company. Amongst the dances performed, the "My Mary Ann" Polka came in for a large share of applause. The vocalists were Madame Gassier, Mr. Enrico Croft, and Herr Formes—of the former we have to record the fact that the lady gave us a reading of variations on the eternal "Carnival de Venise," with a flexibility of voice that completely distanced all her previous efforts; indeed, the word *marvellous* is not too strong to describe the wondrous *floriture* indulged in by this reveller in vocal facilities. Mr. Enrico Croft has a good tenor voice in the upper portion of the register, and sings with much musical skill. The appearance of Herr Formes was—as we ventured to hint that it possibly would be—the signal for some demonstration of dissatisfaction. An attempt was made to get up a general hiss, but the effort failed, and properly so, although we have not hesitated to express our opinion of the apparent neglect on the part of Herr Formes, in connexion with the recent concerts given by Mr. Charles Hallé. We would still award to our German neighbour the opportunity of explanation, and we were not a little disgusted at having a slip of paper pushed into our hands on entering the room, upon which was impressed in unmistakeable characters, "Remember Herr Formes's conduct to Charles Hallé. Hiss!" Is this the boasted land of liberty where such miscreantish conduct exists? We should only be glad to know who the originator of such a piece of malignity might be, in order that his name might be held up to the execration of all honest men. We are disposed to think the words of the poet of old would aptly apply in this case, describing such a man as "fit for treasons, stratagems, and spoils," and adding, "Let no such man be trusted!" The cold-blooded wretch who could thus deliberately give the stab in the dark to an artist who, until then, had never had the lustre of his fair name tarnished by the breath of suspicion, deserved the disappointment that was experienced, for, finding that a systematic plan had been laid to annoy Herr Formes, even those who were at first disposed to censure, did their best to exterminate even the hope of success on the part of the opposing party. Subsequently a letter from Herr Formes himself, has been inserted in the local papers, which, as far as may be, excuses the hitherto unexplained disappointment. We trust that this "musical fete" may have been on the whole successful; pecuniarily so, it is, however, a point upon which we can offer no opinion.

The annual concert—usually given in the Stock-street Schools, on New Year's-day—was this year more than ordinarily successful, indeed, the crowded audience became perfectly enthusiastic, and, judging from the numerous encores (which we deprecate) evidently greatly enjoyed the entire performance. The concert was one wholly vocal—a powerful chorus performing Waelrent's madrigal, "Hard by a fountain," and some German part-songs in a most admirable manner: these were, of course, unaccompanied. The same collective body also gave Bishop's "Now by day's" and the "Tramp Chorus," almost faultlessly, the latter—although the finale to an already very long concert—calling forth a unanimous demand for its repetition. The principals engaged were Mr. and Mrs. Edward Page, and Miss Amelia Bellott; the former lady obtained encores for "The harp that once thro' Tara's halls," and "Where the bee sucks." Miss Amelia Bellott sang Balfe's pretty cavatina, "Merry and free," charmingly. This *morceau* has been embellished *à la Venzano*, and is now a really brilliant composition, well worthy the attention of lady vocalists who may like a showy English song. On this occasion Miss Bellott substituted as the encore "Merrily over the snow." Glover's elegant duett, "I heard a voice in the tranquil night," was charmingly rendered by these ladies, and encored; a similar fate awaited the harmonized Irish melody, "Flow on, thou shining river." Mr. Edward Page sang "Why are you wandering here, I pray?" and, on being obliged to do double duty, substituted Parry's buffo song, "Wanted a Governess," on being encored in the Irish ballad, "Hist! Nelly darlint," Mr. Page amused his audience with the truly Irish ditty, "One day Mother Nature was busy." The concert was under this gentleman's direction.

NOTTINGHAM.—The veteran favourite of the public of Nottingham, Mr. John Farmer, has announced his annual concert for the 19th instant, and has engaged Mrs. Edward Page, Miss Amelia Bellott, and Mr. Edward Page, from the Manchester concerts, as vocal principals. From the extensive arrangements made for this reunion, we venture to anticipate for the patrons and friends of the veteran vocalist a performance of great merit. Mr. Edward Page is engaged to perform a concerto upon the great organ in the Mechanics' Hall, as also some obligato accompaniments upon the same noble instrument. We hope to give a lengthy report in due course.

OLDHAM.—Mr. John Lees has been appointed organist of the parish-church here, vacant by the death of his father, Mr. Isaac Lees, who was organist of the above church for twenty-six years, and one of the best musicians the town ever produced. This organ was built by Elliott and Hill, in 1830, and is a very fine instrument: it contains thirty-five stops.

## Foreign.

ROME.—An opera by Signor Vera, founded on Scribe's *Adrienne Lecouvreur*, has been successfully represented at the Teatro Argentina.

NAPLES.—A new opera, by Mercadante, entitled *Il Palazzo*, will be produced at St. Carlo on Monday next.

A NEW SINGER.—The *New York Press* speaks with enthusiasm of a young Hebrew, Madlle. Ventaldi. She is described as another Alboni, and her acting as not less admirable than her singing.

## OUR SCRAP BOOK.

SINGING AND GIVING.—A woman in Jamaica was very fond of going to missionary meetings, and singing with great apparent zeal and fervour, "Fly abroad, thou mighty gospel!" But whenever the plates went round for contributions, she always sang with her eyes fixed upon the ceiling. On one occasion, however, a negro touched her with the plate, and said, "Sissy, it is no use for you to sing, 'Fly 'broad, mighty gospel,' with your eyes fixed on the corner of the ceiling; it is no use to sing, 'Fly 'broad' at all, unless you give something to make it fly."



**Musical Publications.**

(Continued.)

**REFLECTIONS ON CHURCH MUSIC;** for the consideration of Church-goers in general. By CARL ENGEL. Price, 2s. 6d. "Although this volume is published at the low price of half-a-crown, its contents are of great value."—*Clerical Journal*. "It is pointed out how devotion and musical art may be conciliated without puritanical baldness or enthusiastic superstition."—*Athenæum*. "We recommend this practical work to the attention of our clerical and lay readers."—*The English Churchman*. London: GUSTAVUS SCHEURMANN and Co., 86, Newgate-street.

**Miscellaneous.**

**DANCING.—Bayswater.—Mr. and Miss KING** have the honour to announce their CLASSES for DANCING, Deportment, and Calisthenic Exercises have RE-ASSEMBLED at their residence, Belmont-house, No. 74, Queen's-road, Bayswater Schools and families attended.

**CHRISTMAS PRESENTS.**

The exuberance of the feelings amid scenes of gaiety induces the fair and youthful to shine to advantage under the gaze of many friends, and therefore to devote increased attention to the duties of the toilet. It is at this festive season that

**ROWLAND'S AUXILIARIES OF HEALTH AND AND BEAUTY**

ARE MORE THAN USUALLY ESSENTIAL.

The Patronage of Royalty throughout Europe; their general use by Rank and Fashion, and the universally known efficacy of these articles, give them a celebrity unparalleled, and render them peculiarly

ELEGANT AND SEASONABLE PRESENTS.

**ROWLANDS' MACASSAR OIL,** for the Growth, and for Improving and Beautifying the Hair, imparting a transcendent lustre, and sustaining it in decorative charms.

**ROWLANDS' KALYDOR**

imparts a radiant bloom to the Cheek, and a delicacy and softness to the Hands and Arms, and eradicates cutaneous defects.

**ROWLANDS' ODONTO, or PEARL DENTIFRICE,**

bestows on the Teeth a pearl-like whiteness, strengthens the Gums, and renders the breath sweet and pure.

Sold by A. ROWLAND and SONS, 20, Hatton-garden, London, and by Chemists and Perfumers.

Beware of spurious imitations.

**HOLLOWAY'S OINTMENT & PILLS,**

have an enviable reputation in all parts of the world. Esther Bessel, of 6, Slaney-street, Birmingham, suffered for 10 years with an ulcerated leg. She was a patient in two hospitals, and amputation of the leg was considered imperative, to which she refused to submit, although the ulcers being of nine years' standing, the pain was most acute and the system much debilitated. Holloway's Ointment and Pills cured her by a few weeks' steady application; and she is now able to resume her occupation.—Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

**FASHIONABLE DANCING.—**

Mr. LLOYD, teacher for the Royal Balls, instructor of the officers of the army and navy, RECEIVES PUPILS of all ages, private or in company, or in select classes; completes them in a few lessons. 97, Quadrant, Regent-street. Ladies and children are instructed by a lady from Paris.

**Riding Schools and Hunting Grounds,** Kensington-gate, Kensington.—This vast establishment, with its seven acres of land so disposed as to combine all the features of the hunting-field and the covered school, enables the Messrs. BLACKMAN to guarantee their pupils a proficiency elsewhere unattainable. Schools attended.

Book Auction Rooms, 101, Piccadilly.—Established 1794.

**MESSRS. PUTTICK and SIMPSON**

beg to announce that their season for SALES of LITERARY PROPERTY has commenced. In addressing executors and others entrusted with the disposal of libraries and collections (however limited or extensive) of manuscripts, autographs, prints, pictures, music, musical instruments, objects of art and vertu, and works connected with literature and the arts generally, they would suggest a sale by auction as the readiest and surest method of obtaining their full value: and conceive that the central situation of their premises (near St. James's Church), their extensive connection of more than half a century's standing, and the careful circulation of their catalogues in all parts of the country, and when necessary, throughout Europe and America, are advantages that will not be unappreciated. Messrs. P. and S. will also receive small parcels of books or other literary property, and insert them in occasional sales of property of a kindred description: thus giving the same advantages to the possessor of a few lots as to the owner of a large collection. Libraries catalogued and arranged, and valued for the probate or legacy duty, or for public or private sale.

**Exhibitions, &c.****CRYSTAL PALACE.—Poultry Show.—**

The GRAND SHOW of POULTRY, PIGEONS, and RABBITS will take place THIS DAY, and on Monday, Tuesday, and Wednesday, the 12th, 13th, and 14th January.

To-day the Palace and Park will open at Ten o'clock. On the other days the Palace will open at the ordinary hour of Ten. The usual Saturday Concert will take place at Two o'clock; vocalist, Madame Rudersdorf. Admission on Saturday, 2s. 6d.; other days, 1s.

**CHRISTMAS HOLIDAYS.—**

**COLOSSEUM OF SCIENCE and ART COMPANY (Limited).**—Royal Colosseum, Albany-street, Regent's-park, under the patronage of Her Majesty the Queen and H.R.H. Prince Albert.—The public is hereby informed that the above magnificent exhibition, constructed on a scale of grandeur second only to the Crystal Palace, combining within its walls all the leading features of the several London exhibitions, is now open daily at 12 and 7 in the evening, under the direction of Dr. BACHHOFFNER, F.R.S. Grand Promenade and other Concerts, by the orchestra of the Crystal Palace, Sydenham, under the direction of Herr Manns—Colossal Panoramas of London by Day and Night, with appropriate music by Mr. Beresford on Messrs. Bevington's splendid apollonion.—Dissolving Views—Stupendous Cascade and Mountain Torrent of Real Water, Swiss Scenery, &c.—Selections of Glees, Madrigals, and Part Songs, by the Orpheus Glee Union—Grand Saloon, Bazaar, Swiss Cottages, Conservatory, Aviary, and Stalactite Caverns—Gigantic Panorama of Lisbon Before and After the great Earthquake, &c. Admission reduced from 4s. 6d. to 1s.

**Mr. ALBERT SMITH'S MONT BLANC.** Baden, Up the Rhine, and Paris, is NOW OPEN EVERY EVENING (except Saturday), at 8 o'clock. Stalls, 3s.; area, 2s.; gallery, 1s. Stalls can be secured at the box-office, Egyptian-hall, Piccadilly, every day, between 11 and 4, without any extra charge. —Egyptian Hall, Piccadilly.

**Miss P. HORTON'S Popular Illustrations.**—Mr. and Mrs. T. GERMAN REED will give the above ENTERTAINMENT, at the Gallery of Illustration, EVERY EVENING (except Saturday), at 8 o'clock. A Morning Performance every SATURDAY, at 3 o'clock. Stalls, 3s., 2s., 1s., may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

**MR. W. S. WOODIN'S Olio of Oddities,** with new costumes and various novelties, vocal and characteristic every evening (Saturday excepted), at 8. A Morning Performance every Saturday, at 3. Private boxes and stalls may be secured without extra charge at the Box-office, Polygraphic Hall, King William-street, Charing-cross. The Hall has been entirely redecorated.

**BURFORD'S SEBASTOPOL.**

This PICTURE will shortly CLOSE. The Panoramas of St. Petersburg and Bernese Alps remain open. Admission 1s. to each. Open from 10 till dusk.

**PHOTOGRAPHIC SOCIETY.**

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5A., Pall Mall East. —Admission, 1s. Catalogue, 6d.

**RUSSIA: its Palaces and its People.**

—GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign—The Ural Mountains—Nijni Novogorod during the Fair—Panorama of St. Petersburg and Moscow—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

**ARCHITECTURAL EXHIBITION,**

and Collection of Building Materials and Inventions, Suffolk-street, Pallmall east.—Open from 9 till dusk. —Admission 1s.; or by season tickets, at all times and to all the lectures, 2s. 6d.

JAS. FERGUSSON, F.R.A.S., } Hon. Secs.  
JAS. EDMESTON, Jun. }

**GREAT ATTRACTION FOR CHRISTMAS.****PHILHARMONIC HALL, Newman-st.,**

Oxford-street. — GRAND PROMENADE CONCERTS AND BALL. Open at Seven; commence at a quarter-past. Ball at half-past Eight. Amphitheatre, 6d.; Boxes, 1s. (including Ball). The Concert will be supported by the Ravill Family (from the Nobility's Concerts), Miss Matilda Taylor (from the Majesty's Theatre), and other Vocalists of Hiebrity. The Band, considerably augmented, will be conducted by Mr. G. Hayward. The spacious Ball Room re-decorated. A new orchestra built, and various improvements made for the comfort and convenience of its numerous patrons.

**SALLE VOUSDEN, 315, Oxford-street,**

ten doors from Regent-circus, has been fitted up and decorated expressly for the representation of the new and original Entertainment, entitled THE UNITY OF NATIONS, by Valentine Vouden, as performed by him for 300 consecutive nights in Dublin. Every evening during the week (Saturday excepted). Doors open at half-past 7, to commence at 8 o'clock. Admission, 1s.; unreserved seats, 2s.; stalls, 3s., which may be secured at Mr. Mitchell's, Royal Library, 33, Old Bond-street.

**FLEMISH SCHOOL of PAINTING.—**

The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.

VAN DEN BROECK, Sec.

**MADAME TUSSAUD'S EXHIBITION,**

Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 till dusk, and from 7 to 10. Brilliantly illuminated at 8 o'clock.

**GORDON CUMMING, THE LION**

SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday), at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harries Wilson.—Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge), 3s.—232, Piccadilly.

**THE SOULAGES COLLECTION OF**

ITALIAN ART, at Marlborough House, Pall-mall. —Admission free on Mondays, Tuesdays, and Saturdays; and by payment of 6d. on Wednesdays, Thursdays, and Fridays.

**GRAND GERMAN FAIR & MUSICAL**

PROMENADE. REMOVED from the Portland Bazaar to the Portland Gallery, opposite the Royal Polytechnic Institution, Regent-street. Open from Ten a.m. till Six p.m. Admission free.

## Theatrical Announcements.

### THEATRE ROYAL, HAYMARKET.—

Under the Management of Mr. Buckstone.

**THIS EVENING**, a Juvenile Night, when the pantomime will conclude shortly after 10, commencing at 7, with the revived petite comedy of **THE JACOBITE**, in which Mr. Buckstone will sustain his original character of John Duck. After which, the pantomime, of **THE BABES IN THE WOOD**; or, **Harlequin and the Cruel Uncle**, with all its magnificent scenery, by Calcott, and music by Edward Fitzwilliam. Harlequin, M. Milano; Columbine, Fanny Wright; Pantaloon, Mr. Mackay; Clown, Mr. W. Driver. Concluding, near 11, with the farce of **MAKE YOUR WILLS**. Joseph, Mr. Buckstone. Third Morning Performance of the Pantomime on Thursday next, and every Thursday during the present month, commencing at 2, concluding at 4. On Monday, Tuesday, and Wednesday in next week, three more Juvenile Nights, commencing at 7 with **The Little Treasure**. After which the Pantomime, and **Make Your Wills**. On Thursday, January 15, Mr. Murdoch will appear as Young Mirabel, in **The Inconstant**; and the Pantomime. Box-office open daily from 10 till 5.

### THEATRE ROYAL, ADELPHI.—

Proprietor and Manager, Mr. B. WEBSTER.

Genuine Success.—The Acknowledged Best Pantomime in London. Gorgeous Transformation Scene.—Great Hit of a Night at Notting-hill, in which Mr. Wright will appear. Mother Shipton; or, **Harlequin Knight of Love**, every evening. Harlequin (for this season only—à la Watteau), Madame Celeste. **THIS EVENING** (January 10), **DOMESTIC ECONOMY**. John Granley, Mr. Wright; Mrs. Grumley, Miss Wyndham. With the successful new and original propos sketch, called **A NIGHT AT NOTTING-HILL**. By Messrs. Wright and Paul Bedford, F. Hall, Mrs. Chatterley, and Miss Mary Keeley. Concluding with the highly successful burlesque and pantomime, uniting modern burlesque with old English pantomime, originated by this theatre, and called **MOTHER SHIPTON, HER WAGER!** or, **Harlequin Knight of Love and the Magic Whistle**. With splendid new scenery, dresses, transformations, &c. Sir Beau and Harlequin (à la Watteau), Madame Celeste; Constance and Columbine (à la Watteau), Miss Wyndham; Scaramouch (à la Italienne), Mr. Le Barr; Clown and Pantaloon (à l'Anglaise), Mr. Garden and Mr. Moreland; other characters by Messrs. Paul Bedford, J. Bland, R. Romer, F. Hall, Misses Mary Keeley, K. Kelly, Arden, &c.

### LYCEUM THEATRE ROYAL.—

Lessee . . . . Mr. Charles Dillon.

The Most Gorgeous Pantomime in London.—The Transformation Scene, by Mr. F. Fenton, has never been surpassed: vide the whole of the public press. —In consequence of the length of the Burlesque it has been found necessary to alter the original programme.—**EVERY EVENING**, the highly successful burlesque and pantomime of **CONRAD AND MEDORA**; or, **Harlequin Corsair and the Little Fairy at the Bottom of the Sea**. Supported by Mrs. C. Dillon, Miss Woolgar, Mrs. B. White, Miss M. Wilton, Mr. J. L. Toole, Mr. S. Calhaem, and Mr. Barrett. Clowns, Messrs. T. Matthews and H. Marshall; Pantaloon, Mr. Stilt; Harlequin, Mr. J. Marshall; Sprites, by the Brothers Nelson; Columbine, Miss C. Morgan and Miss Ladd. Box-office open from 11 till 5. Carriages with parties to private boxes to set down at the State Entrance in Burleigh-street. A Morning Performance every Saturday at 2 o'clock. Carriages may be ordered by a quarter-past 11.

The **BOYS of the DUKE of YORK'S SCHOOL**, with their full Band, will attend the **MORNING PERFORMANCE** of the Pantomime To-day (Saturday, January 10). Doors open at half-past 1, commence at 2.

### ROYAL PRINCESS'S THEATRE.—

Under the Management of Mr. CHARLES KEAN, **THIS EVENING**, the **CORSICAN BROTHERS** and the new grand Christmas pantomime, called **ALADDIN and THE WONDERFUL LAMP**; or, **Harlequin and the Genii of the Ring**. Harlequin, Mr. Cornack; Clown, Mr. Halline; Pantaloon, Mr. Paulo; Columbine, Miss C. Adams.

### ROYAL SURREY THEATRE.

The Unrivalled Surrey Pantomime—**HARLEQUIN and THE SUMMER QUEEN**—one blaze of triumph: there is nothing like it. "High as the Surrey reputation stands for its achievements, the production this Christmas eclipses all its predecessors, and is a triumph of pantomimic art."

### THEATRE ROYAL, DRURY LANE.—

Lessee, Mr. E. T. SMITH.

Acting-manager . . . Mr. Charles Mathews.  
Stage-manager . . . Mr. Robert Roxby.  
Scenic-artist . . . Mr. Wm. Beverley.

Mr. CHAS. MATHEWS is rapidly recovering from his late severe accident. Due notice will be given of his re-appearance.

### THE GREATEST HIT OF ALL IS THE DRURY-LANE PANTOMIME.

Nightly overflows, and hundreds unable to obtain admission. The free-list is entirely suspended. Immediate application is requisite to secure seats, as places are already booked for several days in advance. The box-office is open, daily, from ten to six, under the direction of Mr. Edward Chatterton.

A Morning Performance of the great Pantomime every Wednesday, at Two o'clock.

On Monday, January 12th, and following evenings, Her Majesty's servants will perform the petite comedy, entitled

### TOO MUCH OF A GOOD THING.

Characters by Messrs. Robert Roxby, A. Younge, Templeton; Mrs. Frank Mathews, Miss Barnes, and Miss M. Oliver.

After which, the laughable interlude of

### TWO HEADS ARE BETTER THAN ONE.

In which Messrs. E. Roxby, Tilbury, Templeton, Worrell, and Miss E. Wadham will perform. To conclude with the grand comic Christmas Pantomime, entitled

**SEE, SAW, MARGERY DAW**; or **Harlequin Holiday**, and the Island of Ups and Downs.

The Scenery, entirely new, painted by and under the direction of Mr. William Beverley. The Comic Scenes constructed by Harry Boleno. The peculiar grotesque opening invented and written by E. L. Blanchard, Author of "Harlequin and the Seven Ages of Man," "Jack and Jill," "Humming-Top," "Hudibras," &c., and the whole arranged and produced under the direction of Mr. Robert Roxby.

Ye ancient and truthful legend on ye which ye Pantomime its story is founded.

"See, saw, Margery Daw,

Sold her bed, and laid upon straw."

MSS. of Nursery Rhymes in British Museum.

The best Pantomime Company in England. Auriol the great Parisian Pantomimist.

Two Harlequins. . . . Herr Deulin and Signor Veroni.  
Two Sprites. . . . The Brothers Elliott.  
Two Pantaloons. . . Mr. Barnes and Mr. G. Tanner.  
Two Clowns. . . . Messrs. Harry Boleno & Flexmore.  
The Gent. . . . Mr. Halford.  
Two Columbines. . . Madame Boleno and Miss Honey.

**GRAND BALLET.** Miss Rosina Wright, Mdles. Jenny and Emilie Osmond, and upwards of 130 Coryphæes.

The Ups and Downs of the Harlequinade, showing the Ins and Outs and Turns About of the Pantomime Rally.

The **REDUCED PRICES** as follows (varying throughout the house to suit every one):—Galleries, 6d. and 1s.; Second Circle of Boxes, 1s. 6d.; Pit, 2s.; First Circle of Boxes, 2s. 6d.; Dress Circle, 4s.; Stalls, 5s.; Private Boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2 2s.

### THEATRE ROYAL, MARYLEBONE.

Lessee . . . . Mr. Emery.

Every evening a new, grand, comic, graphical, topographical, instructively amusing, and amusingly instructive Christmas pantomime, entitled **TIT, TAT, TOE—MY FIRST GO**; or, **Harlequin N. E. W. S.** and the Fairy Elves of the Fourth Estate. The new and magnificent scenery by Messrs. Thorne, Evans, Saunders, and assistants; the extensive machinery by Mr. Burns; the tricks and resplendent transformations by Mr. Larfice; the opening invented by Francisco Frost, Esq.; and the whole arranged and produced by Mr. Emery. Clown, Paul Kelleno; Pantaloon, Alfred Kelleno; Harlequin, Mr. Saunders; and Sprite, Henri Kelleno (from the Imperial Theatre, Vienna, his first appearance in England these nine years). Columbine, Mdle. Suzanne St. Clair; Harlequins, Miss Collins; Acting Manager, Mr. C. Elliston. The box-office under the direction of Mr. E. Chatterton.

### THEATRE ROYAL, SADLER'S WELLS.

Under the Management of Mr. Phelps.—Every evening the grand comic Christmas pantomime, entitled **THE FISHERMAN and THE GENIE**; or **Harlequin Padmanab and the Enchanted Fishes of the Silver Lake**. Harlequin, Mr. C. Fenton; Columbine, Miss C. Sharn; Sprites, Masters E. N. Deulin; Pantaloon, Mr. H. Naylor; and Clown, Mr. N. Deulin. Box-office open from 11 to 3, under the direction of Mr. Austin.

### GREAT NATIONAL STANDARD

THEATRE Shoreditch.—The great PANTOMIME of the season is, as usual, at the Standard. This year's surpasses all previous efforts—the Transformation Scene the most beautiful, most costly, and most complicated piece of machinery ever witnessed

### THE CHRISTMAS HOBBY-HORSE.

What will it be? Why, Astley's Equestrian and extremely Comic Pantomime. Parents and guardians who wish to allow their charges to indulge in a hearty laugh will do well to visit this Theatre and see the well-known character, Paul Pry, on horseback. This renowned individual and his eccentric horse will be found continually in the most ludicrous situations, both in the opening of the pantomime and the harlequinade. Not only have the comic incidents received Mr. Cooke's unremitting attention, in training the horses to effect them, but the grand has also been equally considered by him, as will be exemplified in the novel appearance of the aerial elfin steed, and the various elaborate and beautiful cars, especially the chariot of Mars, drawn by eight golden-footed steeds, and driven in hand, previously unattempted in any theatre in the world.

### STRAND THEATRE.

Every evening, the novel burlesque pantomime of **THE MAGIC MISTLETOE**; or, **Harlequin Humbug and the Shams of London**. Clown, Miss Cuthbert; Harlequin, Miss Craven; Columbine, Miss E. Jacobs and Mdle. Collison; Little Clown, Master W. Edouin; Pantaloon, Mr. J. Clarke. Magnificent scenery, &c. Dress circle, 2s. 6d.; boxes, 2s.; pit, 1s.; gallery, 6d.

## Musical Instruments.

### FIRST-CLASS ORGAN FOR SALE,

at a reduced price, built by the late James Bishop; a comprehensive and effective instrument, adapted for Church, Chapel, or Concert-room. For particulars apply to Mr. Luppino, Hertford, Herts.

Twenty-five new and second-hand Pianofortes by Broadwood, Collard, Stodart, Robinson, Broadbridge, Allison, and Gange, Harmoniums by Alexandre, Finger and Barrel-organs.

### Messrs. KELLY and Co. will SELL

by AUCTION, at their Rooms, 11, Charles-street, Middlesex Hospital, on Wednesday next, January 14, at 1 for 2, the entire STOCK of a Music-seller, of Westminster, discontinuing business; comprising 25 modern full-compass cottage, piccolo, grand square, and grand pianofortes, by all the London makers of celebrity, in rosewood, walnut, and mahogany cases. May be viewed the day prior and morning of sale. Catalogues may be had at the rooms, or of the auctioneers as above.

Pianofortes and all kinds of Musical Property Sold.

### Messrs. KELLY and Co., Auctioneers

of Musical Instruments, receive every description of musical property for SALE. Messrs. Kelly and Co. confidently submit this mode of disposal as the most advantageous in every respect, as from their experience with musical instruments during the last 20 years, and their large connexion, they can ensure the full value being realized. Pianofortes, organs, and harps warehoused or sold on commission. 11, Charles-street, Middlesex Hospital.

### BISHOP and STARR, Organ Builders,

1, Lisson-grove, South, have now several of their small ORGANS termed the "Organetto Profondo," in various stages of progress. The great desideratum of depth of tone, with power in a small space, and at a moderate price, render them suitable either for the chapel or parlour.

### HARMONIUMS.—NEW MODEL.

CRAMER, BEALE, and Co., 201, Regent-street.

### CONACHER & BROWN (from London), ORGAN BUILDERS, Huddersfield.

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